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QUANTUM LEAP

NOWHERE TO HIDE

OCTOBER 26, 1973

Story by

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Teleplay

by

Deborah Pratt

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#65416

QUANTUM LEAP

NOWHERE TO HIDE

OCTOBER 26, 1973

CAST

SAM BECKETT/PETER LANGLY
THE OBSERVER/AL

PETER LANGLY
DANA BARRENGER
ANDY KOCHIFOS
NICK KOCHIFOS
GREG RICHARDSON
THOMAS
HIPPIE GIRL
PROFESSOR BELL

EXTRAS:

PEEKING PEOPLE

SETS

INTERIORS:

FEDERAL BUILDING
SMALL OFFICE
RICHARDSON'S OFFICE
ELEVATOR
UNDERGROUND GARAGE
LAKESIDE CABINE

EXTERIORS:

SUBURBAN FRONT DOOR
RESIDENTIAL STREET
DRIVEWAY
BUSINESS DISTRICT
FEDERAL BUILDING
BOSTON EXPRESSWAY
BERKSHIRE MOUNTAINS
MOUNTAIN ROAD
PINE FOREST
SILVER LAKE CABIN
PORCH
WOODS
LOOKOUT
FOREST ROAD
FOREST ROAD BRIDGE

VEHICLES

BLACK MERCEDES SEDAN
SEVERAL PARKED CARS
ND LATE MODEL FORD
BLACK MERCEDES CONVERTIBLE
LAUNDRY VAN
ND CONVERTIBLE

QUANTUM LEAPNOWHERE TO HIDEOCTOBER 26, 1973TEASER

FADE IN

1 QUANTUM LEAP TO 1

2 EXT. SUBURBAN FRONT DOOR - DAWN 2

Sam leaps in, facing a closed door with his hand frozen on a doorbell.

WOMAN'S VOICE
(from inside)
Alright, alright. Just hold onto
your pants!

3 WIDER ANGLE 3

Sam withdraws his hand and the incessant ringing stops. He's wearing a simple gray suit and dark glasses. He looks at the house. It's a modest suburban home with a small front stoop and a metal awning.

SAM'S VOICE OVER
My first guess is I'm not here for a date.

The door swings open, startling Sam.

WOMAN'S VOICE
Thank God, I thought you'd never....

4 ANGLE - FEATURING DOOR 4

An incredibly beautiful woman, with pants under her nightgown and no make-up, is frantically pulling on her coat as she yanks open the door. As she focuses on Sam, her expression goes from charged excitement to absolute horror. She freezes, staring at him. Her name is Dana.

DANA
Oh, no. Not you!

CONTINUED

4 CONTINUED

4

SAM'S VOICE OVER
Definitely not a date.

SAM
Uh...I think....

DANA
Don't think, it'll just get us in
trouble.
(beat)
Just wait while I get my suitcase.

She vanishes into the house for a moment. Sam looks around.

SAM'S VOICE OVER
Please, let me be a cabbie.

5 SAM'S POV - SEVERAL CARS

5

and no cabs.

6 NEW ANGLE ON SAM AND DANA

6

She rushes out of the house, shoves the pullman at Sam and hangs onto her carry bag and train case.

DANA
Richardson said to pack light....
(sarcastic)
...as if I've never done this
before.

She stops, seeing that Sam is still standing there.

DANA
What are you doing? Don't just stand there. Where's the car?

SAM
Car?

DANA
You did bring a car, didn't you?

She looks around, spots it in the driveway, looks to heaven and shakes her head. She takes off at a fast stride toward the ND late model Ford in the driveway, bitching at herself. Sam follows.

CONTINUED

6 CONTINUED

6

DANA

(to herself)

Dana, you've got about as much chance as an ice cube in hell to get out of this mess. And it's your own fault.

They throw the bags in the back seat and get inside.

7 INT. CAR - ON SAM AND DANA

7

She looks at him with such disgust that Sam figures he better check himself out in the side-view mirror.

8 SAM'S POV - MIRROR REFLECTION

8

An attractive man with a great head of curly hair, a Dudley-Do-Right chin and very kind eyes looks back at him.

DANA'S VOICE

Peter, you're not that cute.

9 ON SAM AND DANA

9

She can't believe he's staring into the mirror.

DANA

Get your face out of the mirror and start the car!

Sam gets a little embarrassed and a lot angry as he searches for the keys.

DANA

Didn't anyone ever tell you, men aren't supposed to be so vain?

SAM

(getting angry)

I suppose it was the same person that didn't tell you it's not nice to be rude and pushy?

DANA

I don't want to be nice. I want to get the hell out of here while I can. Now start the car and drive.

CONTINUED

9 CONTINUED

9

SAM
(terse)
I don't have the keys.

She looks at him for a beat and then points to the floor.

DANA
Last time, they were under the seat.

Sam shoots her a dirty look and drops down under the dashboard, searching under the seat.

10 EXT. BLACK MERCEDES - DAWN

10

Slowly driving down the deserted street toward them.

11 BLACK SEDAN'S POV - SAM'S CAR

11

Dana is twisted in the seat, watching Sam who is out of sight.

12 INT. MERCEDES - DAWN

12

The man behind the wheel is fifty, white-haired with an aquiline nose and dark eyes. This is Andy Kochifos (Coach-eh-fuss). Next to him, slamming home the magazine of a MAC-10 is Nick Kochifos, his younger brother. Nick has dark hair and the intense eyes of a shark.

13 INT. SAM'S CAR - DAWN

13

Disgusted, Dana throws up her hands and bends down to the floor to help Sam.

DANA
I don't believe this.

14 EXT. BLACK MERCEDES - DAWN

14

The window rolls down and Nick opens up with the MAC-10.

15 INT. SAM'S CAR - DAWN - ON THE REAR WINDOW

15

It shatters in a hail of gunfire as Sam and Dana cower in the front seat.

16 CLOSE ON SAM AND DANA

16

Face to face beneath the dash, their eyes are both wide
with terror.

DANA
Do something!

SAM
What!

DANA
Don't ask me, you're the FBI agent!

SAM
Oh, boy.

As glass flies and the car trembles with bullet hits,
we....

FADE OUT MAIN TITLE

END OF TEASER

ACT ONE

FADE IN

17 EXT. RESIDENTIAL STREET - DAWN

17

Nick empties the magazine into the Ford and then all is silent.

18 INT. SAM'S FORD - DAWN

18

Sam and Dana cower, frozen on the floor in the silence.

DANA
(terrified)
Get us out of here!

Still lying low, Sam starts the car, slams the gear into reverse and shoves down on the accelerator with his hand. The car lurches backward.

19 EXT. DRIVEWAY - DAWN - ON SAM'S CAR

19

Burning rubber, it roars down the driveway and plows into the front of the Mercedes, spinning it sideways across the street. The Ford continues until it jumps the curb and plows into the hedge guarding the house across the street.

20 INT. SAM'S FORD - DAWN

20

Sam slaps the gear into drive, and peels Dana's fingers off the wheel.

SAM
Let go!

Dana, still completely in shock from the assault, manages to scramble over to the other side of the car as Sam jams the accelerator to the floor.

21 EXT. STREET - DAWN

21

The Ford smokes away and rounds the corner, leaving the Mercedes sitting sideways in the middle of the street.

22 INT. BLACK MERCEDES - DAWN

22

Andy backs up to straighten out, but has to fight the wheel.

ANDY
(in Greek)
Something's wrong with the steering.

23 EXT. BLACK MERCEDES - DAWN

23

Nick jumps out and discovers the fender pushed into the front tire which is flat. He curses in Greek and grabs the fender. He shows tremendous strength by pulling it out.

24 EXT. ON THE STREET - DAWN

24

A few people are tentatively peeking out of their doors and windows.

25 ON NICK

25

He straightens up, sees the people and fires a blast that sends everyone ducking for cover.

NICK
Go back to bed!

26 INT. BLACK MERCEDES - DAWN

26

Nick climbs back inside and Andy throws it into drive. The car bucks and pulls, but is able to limp away down the street.

ANDY
It's not their fault she got away.

Nick looks at him for a beat, then aims the MAC-10 out the window and blasts away at the houses until the magazine is empty. Andy sighs and shakes his head.

27 EXT. BLACK MERCEDES - DAWN

27

It wobbles around the corner and disappears.

CUT TO

28 EXT. BUSINESS DISTRICT - DAY

28

Sam's Ford comes racing out of a side street and merges with traffic.

29 INT. SAM'S FORD - DAY

29

Sam and Dana are still wide-eyed with adrenaline. They both have a number of cuts from the flying glass, but Dana has a head wound that's bleeding badly.

DANA
(freaked)
We could have been killed back there!

SAM
(snapping)
Well, we weren't.

DANA
No thanks to you.
(beat)
I want to see Richardson.

SAM
Richardson?

DANA
(hysterical)
The idiot that assigned my life to you!

SAM
Calm down.

DANA
We are driving in a bullet-ventilated car, covered in broken glass, with murderers looking to end my life and you want me to calm down!
(beat)
Just take me to the Federal Building.

SAM
First, I'm taking you to a hospital.

DANA
I don't want to go to a hospital. I want to see Richardson so I can have you executed for stupidity.

SAM
Well, it'll have to wait until I get someone to stop the bleeding.

DANA
Bleeding?

CONTINUED

29 CONTINUED

29

She looks into the rear view mirror and faints.

30 ON SAM

30

He rolls his eyes to heaven.

31 EXT. FEDERAL BUILDING - DAY - ESTABLISHING - STOCK

31

Downtown Boston. It's a typical high rise...glass and steel reflecting a blue sky.

SAM'S VOICE OVER

Four hours in emergency gave me
enough time to locate FBI
headquarters and hopefully get Dana
Barrenger into someone else's hands.
(beat)
Anyone else's hands.

32 INT. SMALL OFFICE - DAY - MIRROR SHOT

32

Sam stares into the mirror at Peter Langly's reflection. There are a few cuts and a definite look of concern on Langly's face as Sam realizes he's stuck with Dana.

SAM

Sorry fellas, but past experience
tells me we're probably going to get
stuck with her.

OBSERVER'S VOICE

Wow. You look like you've been
wrestling a wild cat.

We move to reveal....

33 THE OBSERVER

33

standing next to Sam.

■■■
(startled)

If you're going to sneak up on me
you could at least have the decency
to reflect in the mirror.

OBSERVER

I can't reflect. I'm a hologram
tuned only to the mesons and....

CONTINUED

33 CONTINUED

33

SAM
I know what you are!
(slightly
hysterical)
Al. I leaped in and people were
shooting at me!

OBSERVER
Technically they were shooting at
her.

Bullets aren't particular whose body
they swiss cheese.

OBSERVER
(ribbing)
You could get a matching brain.

SAM
(through tensed
teeth)
Why am I here?

OBSERVER
(reading the
computer)
Dana Barrenger, age thirty-two,
married once for three years, no
children. Ex-personal secretary to
one Nick Kochifos. (Coach-eh-fuss)

SAM
(remembering)
Kochifos? Greek shipping. His
family owns dozens of oil tankers,
cargo ships...even a couple of
cruise liners.

OBSERVER
All of which Nick uses to smuggle
everything from illegal aliens to
drugs.

SAM
But he's dead. I remember seeing it
on the news. He was shot in
Colombia by a drug lord.

OBSERVER
Unfortunately, that won't happen for
(MORE)

CONTINUED

33 CONTINUED (2)

33

OBSERVER (Cont'd)
another three years, until Nineteen
seventy-six.

(beat)
In the meantime, he kills Dana.

SAM
Al, she is a real pain in the.... .

OBSERVER
Tookis?

SAM
Yeah. But I wouldn't want to see
anyone killed. Why's he after her?

OBSERVER
Dana was a stenographer in Nick's
Miami office. He took a liking to
her, made her his personal
secretary. I guess he got careless
in what he let her see and hear.
Didn't count on Dana to be a real
goody two shoes.

SAM
(sarcastic)
Who would?

OBSERVER
When she realized the kind of man
she was working for, she went to the
Justice Department with what she
knew.

(beat)
Gave them enough to put Kochifos
away for life.

SAM
He broke out of prison?

OBSERVER
Never went to prison. Looks like he
bought the jury. They found him
'Not Guilty.'

(beat)
That was a year ago. Since then,
Dana's been in the witness
protection program. Changed
identities twice and Nick's found
her twice.

CONTINUED

33 CONTINUED (3)

33

SAM
And the third time is his charm?

OBSERVER
(nods)
He kills her....
(punching up his
mini computer)
...at three-eighteen this afternoon.

On Sam's reaction....

CUT TO

34 INT. RICHARDSON'S OFFICE - DAY

34

Dana's head is bandaged as she paces back and forth in front of Greg Richardson, head of the FBI office in Boston. Richardson is well into his fifties, colors his hair and buys his clothes off the rack at Montgomery Ward. He's playing with a rubber band.

DANA
The Federal Prosecutor promised me
Nick would be put away for life!

RICHARDSON
The jury found him innocent. What
can we do?

DANA
Protect me!

RICHARDSON
We're doing that.

DANA
No, I'm doing it! Nick missed me in
New Orleans because I jumped into a
bayou....
(shivers)
...full of alligators. He missed me
this morning because I bent over to
help that idiot you assigned to
protect me to find his car keys!

RICHARDSON
Peter Langly is one of the finest
agents in the department.

CONTINUED

34 CONTINUED

34

DANA
Boy are you guys in trouble!
(rages)
What am I saying, I'm the one in
trouble!

RICHARDSON
You should have thought about that
before getting involved with Mister
Kochifos. (Coach-eh-fuss)

DANA
I didn't get involved with him. I
worked for him.

RICHARDSON
Just...worked for him?

DANA
(insulted)
Just worked for him.

He picks up her case file and glances down at it.

RICHARDSON
For twenty-seven months.
(looks up)
That's a long time to wear blinders.

DANA
Don't treat me like I've done
something wrong. I'm not the
criminal! Nick is!
(quieter)
And he's free. While I'm the one on
the run.
(beat)
God, it's like a bad dream!

Richardson stares at her across the desk as we....

CUT TO

35 INT. SMALL OFFICE - DAY

35

Sam is slumped in the chair, much like Dana was.

SAM
Pain in the tookis or not, I almost
got her killed, Al.

CONTINUED

35 CONTINUED

35

OBSERVER
But, you didn't.

That doesn't soothe Sam's anxieties.

OBSERVER
Come on, Sam, you've leaped into
tougher situations, sort of. And
you haven't let anyone down yet.

SAM
Yet...is the operative word.

DANA'S VOICE
Do you always talk to yourself....

36 ANGLE ON THE DOOR

36

It's open and Dana is leaning against the jamb, with her arms folded. Hard to tell how long she's been there.

DANA
(continuing)
...or just when you're in over your
head?

OBSERVER
Sam...she's beautiful. You didn't
tell me she was beautiful!

Sam glares at Al.

DANA
I see. You talk to yourself, but
not to me. I hate that. My
ex-husband did that all the time.

SAM
I'll talk to you.

OBSERVER
So will I.

DANA
I'm not interested in anything you
have to say.

OBSERVER
I'm beginning to see what you mean.

Richardson appears in the doorway.

CONTINUED

36 CONTINUED

36

RICHARDSON

I just talked to Washington, they'll have your new identity and location in two days.

(to Sam)

Till then, we'll go with our back-up plan.

DANA

What back-up plan?

RICHARDSON

Peter will take you to a safe house in Baltimore.

DANA

I'm not going anywhere with him!

RICHARDSON

Then, I'm afraid you're on your own Ms. Barrenger.

She stares at them for a moment, then turns and walks out.

37 INT. FEDERAL BUILDING HALLWAY - DAY - SFX

37

Dana comes storming out, followed by Sam and Richardson. Al walks through the wall, working his computer.

SAM

Where are you going?

DANA

Somewhere I can go on my own!

(beat)

To the ladies' room.

As she strides out of frame we move in on the others.

RICHARDSON

(watching her)

I know she's a handful. But it could be worse.

SAM

How?

RICHARDSON

She could be short, squat and ugly.

38 THEIR POV - DANA

38

Walking away from them. She has a great body. Over this we hear....

ANDY'S VOICE
She's not worth it, Nicky.

CUT TO

39 INT. BLACK MERCEDES CONVERTIBLE - DAY

39

Parked down the block from the Federal Building. Andy is behind the wheel and Nick is concentrating on the Greek Deli he's eating.

ANDY
We have a man inside and still we miss. Twice we miss.
(looks to Heaven)
God's trying to tell us something.
God's trying to tell us he doesn't want this woman hit.

Nick finishes eating, fastidiously wipes his hands on a napkin and checks his MAC-10. As he does....

NICK
You're forgetting something, brother.
(beat)
I want her hit.

On that we....

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

40 INT. FEDERAL BUILDING HALLWAY - DAY

40

Sam and Richardson are waiting outside the women's washroom as Al paces back and forth working the computer.

OBSERVER

Sam, her body is found floating in the Chesapeake Bay outside of Havre de Grace. That's just off I-ninety-five...the interstate to Baltimore.

SAM

(to Richardson)

Why's Kochifos after her? He was acquitted. He can't be tried, again.

RICHARDSON

You don't know Nick. He'd never let anyone get away with testifying against him, especially a woman.

SAM

You know him?

OBSERVER

Sam, you're ignoring me. I hate it when you ignore me.

RICHARDSON

(hesitant)

We've...met. I almost had him on conspiracy to commit murder.

SAM

Almost?

OBSERVER

Sam! Read my lips...Dana dies on the way to Baltimore!

Richardson turns from Sam and opens the door and leans into the women's restroom.

CONTINUED

40 CONTINUED

40

RICHARDSON
Let's move it, Ms. Barrenger.
(to Sam)
I'll bring her down. Make sure the laundry truck's ready.

SAM
(to himself)
Laundry truck?

RICHARDSON
(touch of sarcasm)
Unless you want to change my back-up plan.

OBSERVER
We do! We very definitely do!

SAM
(after a beat)
No.
(beat)
I'll...get the laundry truck.

41 NEW ANGLE - TRACKING WITH SAM AND AL

41

Al steps in front of Sam and waves both hands in front of his face.

OBSERVER
Do we still have audio and visual contact?

SAM
(whispered aside)
Al, I heard everything you said. I was trying to get information from him, but this ranting person kept breaking my concentration.

OBSERVER
Ranting! Who's ranting?

They reach the elevator and Sam presses the down button. Out of his peripheral vision, he notices a sign.

42 SAM'S POV - SIGN

42

Federal Bureau of Investigation, Boston.

CONTINUED

42 CONTINUED

42

SAM'S VOICE
Al, we're in Boston!

43 BACK ON BOTH

43

The elevator arrives and they step on.

OBSERVER
On our way to Baltimore where Dana
gets murdered!

SAM
I've lived here!

OBSERVER
Of course, you've lived here. You
whipped through a four-year college
curriculum in two years.
(beat)
Most of which you spent locked in a
science lab.

The doors close.

44 INT. ELEVATOR - DAY.

44

Sam presses the garage button and they start down with Sam
grappling with his swiss-cheesed memory

SAM
(thinking)
M.I.T. I went to M.I.T. — — —

OBSERVER
You were the youngest person to
graduate summa cum laude.

SAM
Al, once in a while I would go to
this cabin.
(struggling to
remember)
There were trees. Pines! And a
lake! It was beautiful, Al...just
me, the trees and the lake.

OBSERVER
Didn't you ever take anyone up for
extra curricula activity?

CONTINUED

44 CONTINUED

44

SAM

Professor Bell and I came up with
the string theory there.

OBSERVER

That's not what I meant.

SAM

That's who owned the cabin...
Professor Bell, my thesis advisor!

OBSERVER

What does this have to do with
saving Dana Barranger's life?

SAM

(snapping his
fingers)

Berkshires!

OBSERVER

Berkshires?

SAM

That's where the cabin is. And
that's where I'm taking Dana.

OBSERVER

That's where you're taking Dana.
(realizing)

That's where you're taking Dana!
You're not going to Baltimore?

SAM

Why would I do that? You said
she'll be killed on the way to
Baltimore.

On Al's frustrated look, we....

CUT TO

45 INT. UNDERGROUND GARAGE - DAY - THE ELEVATOR DOORS

45

The doors open to reveal Sam, alone. As he steps off....

SAM

If Dana's cover has been blown
twice, I don't want anyone to know
where we're going. Not even....

CONTINUED

45 CONTINUED

45

He realizes Al's gone. Sam shakes his head and walks up to the van.

46 ANOTHER ANGLE

46

A young agent, wearing a suit identical to Sam's, steps out of the shadows and hands Sam a lab coat and cap bearing the insignia of the laundry company. His name is Thomas.

THOMAS
Welcome to Beacon Hill Laundry.

SAM
(forced laugh)
Yeah.

Sam starts to change, takes off his shoulder holster and hands it to the young agent.

47 ON THE ELEVATORS

47

The door opens and Richardson emerges with Dana. She's steaming.

RICHARDSON
I'm only trying to get you to the safe house before dark.

Dana continues to walk at a brisk and pissed pace up to Sam and the other FBI man. Sam has the lab coat and hat on. The young agent hands him his gun.

THOMAS
You don't want to forget this.

Thomas nods to Richardson and exits.

DANA
Are all your cars shot up or do you moonlight?

RICHARDSON
(tired)
We're doing this in case your friends have the building under surveillance.

DANA
They're not my friends.

Richardson opens the back door.

CONTINUED

47 CONTINUED

47

RICHARDSON

It'd be best if you stayed in the back until you get out of the city.

Almost reluctantly, Dana climbs inside among the laundry bags.

RICHARDSON

Good luck, Ms. Barrenger.

DANA

I'll need it, won't I?

Richardson slams and latches the door.

48 ANOTHER ANGLE

48

As Sam crosses to the driver's side of the van with Richardson.

RICHARDSON

Sorry, Pete. The next one will be your ordinary thief or murderer turned states evidence. I promise.

[REDACTED]
(smiles)

Thanks.

Sam opens the door and turns to Richardson.

SAM

This back-up plan...you sure it will work.

RICHARDSON

What's bugging you?

SAM

Kochifos broke her cover twice.

RICHARDSON

(after a beat)

Until Thomas saw you get off the elevator he didn't know for who or why he procured this van. And he doesn't know where you're going. Only two people know that.

(MORE)

CONTINUED

48 CONTINUED

48

RICHARDSON (Cont'd)
(beat)
So, if there's a leak, it's either
you....
(smiling)
...or me.

CUT TO

49 EXT. FEDERAL BUILDING - DAY

49

The laundry van pulls from the underground garage onto the street. As it sweeps past it takes us to....

50 THE MERCEDES CONVERTIBLE

50

Andy starts the engine and carefully pulls out into traffic.

NICK
I told you he would call if they
changed their backup plan.

Nick checks his MAC-10 and Andy lays a hand on it.

ANDY
Not in the city.

NICK
What are you worried about?

ANDY
You.
(beat)
You're obsessed with killing this
woman.

NICK
Nothing wrong with a little
obsession, brother.
(beat)
It gives you an edge.

ANDY
If it doesn't kill you.

51 EXT. BOSTON EXPRESSWAY - DAY

51

The van circles on the on-ramp and past, followed a few cars later by the Mercedes convertible.

DISSOLVE TO

52 EXT. BERKSHIRE MOUNTAINS - DAY

52

The van climbs up through the colorful foliage of the mountains in the fall.

53 INT. VAN - DAY

53

Sam is driving with his eyes more on his rear view mirror than the road. He glances at his watch and lets out a sigh of relief.

SAM'S VOICE OVER
We passed Al's deadline. It was
after four and....

He looks over his shoulder.

54 SAM'S POV - DANA

54

Nestled in the laundry bags, asleep.

SAM'S VOICE OVER
...Dana was still alive.

55 BACK ON SAM

55

He stretches in the seat and glances out at the scenery.

SAM'S VOICE OVER
With a little luck I might leap at
any moment.

(looks up
hopefully)
But, I had a feeling I needed more
than a little luck.

Sam stretches his neck and glances in the side-view mirror.

56 SAM'S POV - MIRROR

56

A convertible, back-lit and silhouetted by the sun, is tailing him with two figures in it.

57 CLOSE ON SAM

57

He reaches into his coat and pulls out his forty-five, holding it below the window. The car pulls up next to him and starts to honk. Sam's heart is pounding in his ears as he raises the gun to the open window.

58 ACROSS SAM - TO THE CONVERTIBLE

58

It pulls into frame with a hippie girl leaning out of the window.

HIPPIE GIRL
(yelling to Sam)
Your coat's hanging out the door!

59 EXT. ON THE LAUNDRY VAN - DAY

59

Sam's coat is hanging out the door. He waves a "thank you" and the convertible accelerates away.

60 INT. LAUNDRY VAN - DAY

60

Sam looks at the gun, realizing he might have shot them and puts it back in his holster. Behind him Dana's head pops up, tousled from sleep and very beautiful.

DANA
How long have I been asleep?

SAM
About three hours.

DANA
You should have woke me when you stopped for gas.

SAM
I didn't stop for gas.

DANA
(scrambling forward)
You didn't stop for gas? We're going to run out of gas!

SAM
(pointing)
We've still got half a tank.

61 ON THE GAS GAUGE

61

Indicating slightly under a half tank.

SAM'S VOICE
This thing gets great mileage. Of course it doesn't have much pickup.

62 BACK ON SAM AND DANA

62

She checks the gauge herself and then slips into the passenger seat feeling a little embarrassed. After a beat....

DANA

I...guess I should thank you for saving my life this morning.

Sam smiles. Her brow furrows as she remembers what really happened.

DANA

Although, come to think of it, if I hadn't screamed at you to start the car, we'd probably both be dead.

Sam's smile falls and his defenses go up.

SAM

Let's just say it was a team effort.

DANA

Let's just say that.

She slumps back into her seat. As the car falls silent....

SAM

Why are you so angry?

■■■■■
Why am I angry!

SAM

(cutting her off)
I mean, why are you angry at me?

DANA

You nearly got me killed...twice.

SAM

If I did, it wasn't intentional.
And if I did...I nearly got me killed, too. Didn't I?

DANA

(after a beat)
Well...I guess you did this morning.
(long sigh)
It doesn't have anything to do with you personally. I just hate being a fool.

CONTINUED

62 CONTINUED

62

SAM
Why are you a fool?

Dana sighs and dangles her bracelet in front of him.

63 CLOSE ON THE BRACELET

63

Dangling from it is a small Scales of Justice.

DANA'S VOICE
When I was nine, I won this for a paper I wrote on crime and citizen responsibility.

64 ON BOTH

64

as Sam drives and listens as she opens up a bit.

DANA
I pulled it out of a box and wore it through Nick's trial. Wore it to remind me that I was making a difference. Doing my duty as a citizen. As a human being.
(beat)
And then they acquitted him.
(beat)
That's why I feel like a fool.

SAM
What you did was very courageous.

DANA
What I did was stupid! It will probably get me killed and even if it doesn't I'll never be myself, again.
(beat)
I'll have to spend the rest of my life pretending to be someone else.

SAM
(sadly)
I know that feeling.
(beat)
Dana, this might not go on forever. Men like Nick have enemies. It's just a matter of time before he's either behind bars or dead.

CONTINUED

64 CONTINUED

64

DANA
Until then I'll wake up every morning wondering if he knows who I am. Where I am.

She tries to fight back the tears.

SAM
He's not going to touch you, Dana.
(beat)
I promise.

65 CLOSE ON DANA

65

She wants to believe him as she studies his face.

66 WIDER ANGLE

66

Sam gives her a smile and rubs the back of her neck. She closes her eyes and enjoys it. Over this....

THOMAS' VOICE
There's no sign of them, sir.

67 INT. RICHARDSON'S OFFICE - SUNSET

67

He fumbles with the rubber band as Thomas reports.

THOMAS
(continuing)
They should have reached the safe house two hours ago.

RICHARDSON
Any traffic jams on the interstates?

THOMAS
No major problems between here and Baltimore.

RICHARDSON
I should have tailed them with an escort car.

[REDACTED]
We're short-handed as it is, sir.

CONTINUED

67 CONTINUED

67

RICHARDSON
Still...I should have done it.
(beat)
Put out an APB and personally call
every State Police Captain between
here and Baltimore.

THOMAS
Yes, sir.

68 CLOSE ON RICHARDSON

68

As Thomas exits, he swivels in his chair and stares out the window at the sunset. He continues to play with the rubber band. It's difficult to tell what he's thinking.

69 EXT. ON THE BERKSHIRES - SUNSET

69

The laundry van drives past and up into the golden hued mountains. As it's about to disappear in the distance, the Mercedes convertible flashes by.

70 INT. MERCEDES - SUNSET

70

Andy is looking concerned. Nick sits very still, only his eyes moving.

ANDY
This isn't the way to Baltimore.

NICK
You just figure that out?

ANDY
He hasn't even stopped for gas.

NICK
You're beginning to sound like an old woman.

ANDY
Old women get old because they're smart.

Nick laughs at that, then turns and looks through the rear window.

71 NICK'S POV - HIGHWAY

71

It's deserted behind them.

72 BACK ON NICK AND ANDY

72

Nick turns forward and nods.

NICK
Okay. Let's do it.

Andy steps on the accelerator.

73 INT. LAUNDRY VAN - SUNSET - FEATURE DANA

73

She's actually smiling slightly as she watches the sunset.
Then, she sits up and stares at the mountains.

DANA
This isn't the way to Maryland.

SAM
Well, I was going to talk to you
about that.

DANA
Where the hell are you taking me!

SAM
To a cabin.

DANA
A cabin! Richardson said a safe
house in Baltimore!

SAM
I don't think the safe house is
safe, so I decided....

DANA
You decided!

At that moment the Mercedes pulls up beside them and Sam
glances down, catches it peripherally in his vision. He
turns and looks.

74 SAM'S POV - MERCEDES

74

Nick leans out the window with the MAC-10.

75 BACK ON SAM AND DANA

His eyes widen in surprise. Now, she sees Nick, too. On her scream, we....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

76 EXT. BERKSHIRE MOUNTAINS - SUNSET

76

The laundry van and Mercedes are running side by side through the curving road.

77 INT. LAUNDRY VAN - SUNSET

77

Sam throws the wheel over and slams the van into the Mercedes.

SAM

Hang on!

78 INT. MERCEDES CONVERTIBLE - SUNSET

78

Andy hits the brakes to avoid being driven off the road and the van shoots ahead. Andy throws a surprised look to his younger brother.

ANDY

(in Greek)

What the hell is he doing!

79 INT. LAUNDRY VAN - SUNSET

79

Sam is standing on the accelerator in an effort to get every ounce of speed out of the van.

DANA

Can't you go faster!

SAM

It's a laundry van, not a Porsche!

The back window shatters as it's peppered with rounds from Nick's MAC-10.

SAM

Get down!

DANA

Behind laundry bags? Lot of good that'll do!

SAM

(an idea)

Maybe it will!

80 EXT. MERCEDES CONVERTIBLE - SUNSET

80

Nick throws the top back and fires a burst over the windshield.

81 EXT. REAR OF THE LAUNDRY VAN - SUNSET

81

The rear door opens and a sheet billows out.

82 INT. MERCEDES CONVERTIBLE - SUNSET

82

Andy steers into the oncoming lane to avoid a fluttering sheet.

83 EXT. MOUNTAIN ROAD - SUNSET

83

The van swerves back and forth around the curves as sheets, pillow cases and towels spew from the back. The Mercedes weaves to avoid the flying laundry.

84 INT. LAUNDRY VAN - SUNSET

84

Sam sways through the curves, his eyes on the side view mirror as behind him Dana empties the laundry bag.

SAM
It's working! Grab another!

Dana opens another bag and hesitates.

SAM
What are you waiting for?

DANA
It's full of dirty underwear!

As Sam glares at her a burst of bullets rips through the van. Dana grabs the bag and starts tossing.

85 EXT. MOUNTAIN ROAD - SUNSET

85

Undershorts, t-shirts and socks stream from the rear of the van and at the pursing Mercedes. Nicky manages a short burst then ducks down as the laundry slaps into the front of the car.

86 ANDY'S POV - THE WINDSHIELD

86

A huge pair of bright polka dot boxing shorts has snagged on the wipers and is blocking his view. He lifts in his seat and peers over the top in time to see the 15 MPH caution sign warning of a hairpin turn.

87 ON THE MERCEDES

87

It slewed sideways and leaves the road, tearing through a stand of pine saplings before coming to a stop on a logging road that lies a hundred feet below the main highway.

88 INT. LAUNDRY VAN - SUNSET

88

Dana is staring back through the open doors at the empty road behind them.

DANA
They didn't make the turn!
(turns to Sam)
They missed the turn! We did it!
We got away!

SAM
(grins)
Yeah, we did, didn't we.

For a beat they grin at each other, then she slugs him.

DANA
No thanks to you!

SAM
(pissed)
Whose idea was it to throw out the laundry?

DANA
Who threw it out!

89 EXT. PINE FOREST - SUNSET

89

Andy is removing pine limbs from the Mercedes grill as Nick opens the trunk.

ANDY
Nothing damaged.
(looks up)
This road has to connect to the main highway. But by the time we get on it they'll have a big lead.

CONTINUED

89 CONTINUED

89

Nick pulls out an attache case and lays it on the car.

NICK
Not big enough.

90 CLOSE ON THE ATTACHE CASE

90

A small tag proclaims it to be "Property of the Federal Bureau of Investigation." Nick opens the lid revealing an oscilloscope and various controls. He snaps on the power.

91 ON THE REAR OF THE MERCEDES

91

Andy walks back and joins his younger brother as a blinking blip appears on the oscilloscope and beeps. Andy appears surprised. Nick grins.

NICK
See. Some things are meant to be.

92 ANOTHER ANGLE

92

They climb back into the Mercedes and drive down the logging road into the gathering dark.

CUT TO

93 EXT. SILVER LAKE - NIGHT - ESTABLISHING

93

Nestled among the tall pines growing to the water's edge is a cozy log cabin.

SAM'S VOICE
It hasn't changed.

94 EXT. SILVER LAKE - CABIN PORCH - NIGHT

Sam is standing on the porch, suitcases in his hand, looking out over the lake. Dana turns on the step below him and looks at the water.

DANA
When where you here last?

SAM
(trying to
remember)
The summer of seventy-three.

CONTINUED

94 CONTINUED

94

DANA
This summer?

SAM
(recovering)
What am I saying, seventy-three.
Fifty-three. I was here in August
of fifty-three...nearly twenty years
ago.
(looks to the
lake)
I'd forgotten how beautiful it was.

95 THEIR POV - THE LAKE

95

The moon shimmers off the water and softly lights the huge pines that seem to reach to the sky. A small dock juts out into the water. You can hear the waves softly beating against its wood pilings. An owl hoots to its mate.

DANA'S VOICE
(grudgingly)
It is beautiful.

96 BACK CLOSE ON SAM AND DANA

96

Sam looks down at her, standing on the step below him. He can't help but notice how beautiful she looks in the moonlight. She turns and looks up. Their eyes lock. They are both frozen by the electricity of the moment. Almost uncontrollably drawn to each other. Then....

DANA
Don't even think about it. Just
...I mean....
(beat)
...just don't even think about it!

She bolts into the cabin.

97 ON SAM

97

His head still spinning, he takes a second to recover.

DANA'S VOICE
I can't find the lights.
(beat)
Don't tell me there aren't any
lights! You brought me here to be
(MORE)

CONTINUED

97 CONTINUED

97

DANA'S VOICE (Cont'd)
murdered in a cabin without
electricity!

Whatever Sam felt a moment earlier, she's just dashed it as surely as if she hit him with a bucket of cold water.

98 INT. SILVER LAKE CABIN - NIGHT - ON SAM
as he snaps on a table lamp.

98

SAM
(pissed)
See. Light to shoot you by.

99 WIDER ANGLE

99

Dana is standing in the middle of the three room cabin which is dominated by a huge stone fireplace. Skins, moose and deer racks decorate the walls. The sleeping area is upstairs in the loft and there is a small kitchen with a counter and bentwood chairs off to one side. She looks around and shivers.

DANA
If I don't freeze to death first.

SAM
(crossing to the
fireplace)
I'll light the fire.

DANA
Or starve.

SAM
(stops and turns)
Do you want to eat or be warm?

DANA
Both.
(beat)
You light the fire. I'll find
something to eat.
(to herself)
I'll probably have to kill a bear.

She goes into the kitchen and starts rummaging around.

100 ON SAM

100

Sam tries to control his anger as he grabs some tinder from the firebox and shoves it under the logs. He looks around for matches and checks his pockets. He pulls out a pack of cigarettes and book of matches. He throws the cigarettes into the fireplace.

101 ON THE MATCHES

101

He opens them and sees a phone number penciled inside.

102 BACK ON SAM

102

He wonders about the number for a moment, then lights the tinder. The fire starts quickly.

OBSERVER'S VOICE
Isn't this romantic?

103 WIDER ANGLE - INCLUDING AL

103

Sam is more pissed than startled.

SAM
How long have you been here?

OBSERVER
Long enough to see that your last pass fell short of the goal line.

SAM
Why haven't I leaped?

OBSERVER
Because you haven't saved her.

SAM
The deadline passed, hours ago.

OBSERVER
New deadline, Sam.
(checking computer)
Now, she dies at four-eighteen tomorrow morning....
(indicating)
...in this room.

SAM
Here! But you said she died on the way to Baltimore.

CONTINUED

103 CONTINUED

103

OBSERVER

She did, until you changed history
by bringing her here.

(beat)

Each time you save Dana the time and
place of her death changes and will
continue to change until either
Nick's dead...or she is.

DANA'S VOICE

You really ought to break that
habit.

104 ANOTHER ANGLE

104

Dana is walking up behind him with an open tin of sardines.

DANA

People who don't know you might
think you're looney tunes.

(beat)

Dinner is served.

She hands him the sardines and warms herself in front of
the fire.

DANA

Seems all your professor friend
keeps in his larder is hairy fish.

OBSERVER

Sam. Just because she dies in the
morning doesn't mean Nick didn't get
to her before then.

105 FEATURE AL - SFX

105

He gives Sam a meaningful look then punches the computer to
open the door to future and steps into it.

106 ON SAM AND DANA

106

She looks comfortable for the first time since we've met
her. Sam puts the plate down on the hearth.

DANA

(playful)

You hate my cooking.

CONTINUED

106 CONTINUED

106

SAM
No. I'm not hungry.

Sam stands and tries to think of what to do next. Dana, misunderstands his silence.

DANA
Look, Pete. I know I've been a bit
of witch.
(more to herself)
Considering the circumstances, who
wouldn't be?
(to Sam)
But, you have built a great fire and
it really is peaceful here and since
we've lost them, this is probably
the safest place we could be.

SAM
No, it's not.

DANA
It's not?

SAM
They know we're here.

DANA
(alarmed)
How could they? We lost them miles
back!

SAM
Dana. Don't ask me how. I just
know...they know.

DANA
How can you just know...they know?
(sarcastic)
We don't even have tea leaves to
read!

Sam picks up the luggage and starts for the door.

SAM
I'll bring the truck up as close to
the cabin as I can. When you hear
it, run out.

Dana is up and across the room to him.

DANA
Oh, no.

CONTINUED

106 CONTINUED (2)

106

I don't have time to argue with you.

DANA

That's how the girl always gets it
in the horror movie. The guy says
wait here and they get separated and
then the monster gets her.

SAM

This isn't a horror movie.

She looks at him in disbelief.

You're right. Come on.

As they leave, we hear the beeping of the locator and....

CUT TO

107 INT. MERCEDES CONVERTIBLE - NIGHT - ON THE LOCATER

107

The blip is beeping in the upper right quadrant at least
eight miles away on the scale.

108 ACROSS NICK

108

He studies the blip and then looks ahead.

NICK

They've stopped somewhere to our
right. Take the next side road.

109 EXT. MOUNTAIN ROAD - NIGHT

109

The headlights of the Mercedes flare into camera as the car
slows and turns onto a dirt road that leads off into the
forest. As it disappears down the road, we hold on the
sign which reads: SILVER LAKE - 7 MILES.

CUT TO

110 EXT. SILVER LAKE WOODS - NIGHT

110

We move in through the trees toward the laundry truck which
Sam is trying to start. It grinds, but doesn't catch.

111 INT. LAUNDRY TRUCK - NIGHT

111

Dana looks at Sam with her eyes wide.

DANA
I don't believe you're doing this to
me.

Sam looks to heaven for help and hits the ignition, again.

DANA
You can't even start an engine!

The engine catches and Sam gives her a defiant look of victory. He throws the gear into reverse and begins backing up. The engine stalls.

DANA
Oh, great. That's great. You
stalled it!

Sam throws the door open and starts to get out. Dana grabs him by arm.

DANA
Where are you going?

SAM
To see what's wrong with the engine.

DANA
They've probably cut the wire and
the minute you step out they're
going to hit you over the head.

SAM
If they cut the wire, it wouldn't
have started and if they were out
there....
(giving up)
...never mind.

Sam pulls his gun and for a beat, Dana wonders if he's going to use it on her. Then he hands it to her.

SAM
When they hit me over the head you
can shoot them.

112 EXT. LAUNDRY TRUCK - NIGHT

112

Sam comes around to the front and opens the hood. He's bitching and grumbling under his breath as he checks the lines in the moonlight.

113 INT. LAUNDRY TRUCK - NIGHT

113

Dana is bitching and grumbling under her breath as she waits. Suddenly, she stops. She stares at the dashboard.

114 HER POV - INSTRUMENT PANEL

114

All the indicators are off, but the gas gauge. It registers half-full. Dana reaches over and turns the key on. The gauges all click on. She shuts it off and the gauges click off, except for the gas. It never moves from half-full.

115 ON DANA

115

She gets a sickening feeling in her stomach and taps the fuel gauge with the butt of Sam's automatic.

116 CLOSE ON THE GAS GAUGE

116

On the third tap the needle drops to empty.

117 EXT. LAUNDRY TRUCK - NIGHT

117

Sam closes the hood and is startled to see Dana standing there with her arms crossed.

SAM
You're worse than Al!

DANA
(softly)
We're out of gas.

SAM
(incredulously)
We had a half tank.

DANA
(pointed)
We had a stuck gauge.

118 INT. LAUNDRY TRUCK - NIGHT

118

Sam throws the door open and leans in. He flicks the ignition on and off. Dana leans in from the other side and lays the automatic on the driver's seat for Sam to pick up.

DANA
What now, Dudley-Do-Right?

CONTINUED

118 CONTINUED

118

Sam slams his door in disgust and begins walking back toward the cabin.

119 ON DANA

119

She figures two can play that game and slams her door.

120 TIGHT ON GEAR SHIFT

120

Half way between neutral and drive the slam of the door knocks it into neutral.

121 EXT. SILVER LAKE WOODS - NIGHT

Sam and Dana walk away from the laundry truck and back toward the cabin.

DANA

(mimicking Sam)

We're getting great gas mileage.

Sam bites his tongue and holds out his hand.

SAM

Give me the gun.

DANA

I gave it to you. It's on the seat.

122 ON SAM

122

He gives a sigh and turns to go back for it. His eyes widen in surprise.

123 SAM'S POV - THE LAUNDRY TRUCK

123

It is slowly drifting backwards toward the lake.

124 ON SAM

124

With a yell he takes off in pursuit. Running hard he barely manages to catch up to the rapidly accelerating truck.

125 ON DANA

125

She runs up to the truck, grabs the bumper and digs her heels in. The truck continues on its inexorable slide toward the water.

126 MOVING WITH SAM

126

He runs alongside the cab, grabs the door and flings it open. At the last possible second he leaps inside and slams on the brakes. It's too late. The truck is over the edge and sinking into the water.

127 ON DANA AND SAM

127

She lets go of the bumper and watches as Sam and truck sink into the lake. It stops when the water is up to his window. The only sound is the air bubbling from under the truck as Dana and Sam stare at each other across the sunken hood of the truck.

128 CLOSE ON DANA

128

She looks from Sam to the heavens.

DANA
Why are you punishing me?

CUT TO

129 INT. MERCEDES - NIGHT - CLOSE ON THE LOCATER

129

The blip indicates they are only three miles from the truck when the beeping stops and the blip disappears.

130 WIDER

130

Andy looks to Nick in surprise.

ANDY
Now, what?

NICK
I can smell her from here.

Nick stares intently ahead as we....

CUT TO

131 INT. SILVER LAKE CABIN - NIGHT

131

He's wearing a pair of old jeans that fit a little too tight and no shirt as he lays his wet clothes by the fire. His hair is wet and he's barefoot. Sam pulls the wet matches from his coat and lays them on the mantelpiece as Dana joins him with a steaming cup.

SAM
(hopeful)
Tea?

DANA
Hot water. I couldn't find any tea.
Or coffee. Or lemons. Or....

[REDACTED]
Hot water will be fine.
(takes the cup)
Thank you.

DANA
You're welcome.

She stands there staring at him as he sips at the hot water. Then she notices a photo on the mantle.

DANA
Who's this?

Sam peers at the photo and breaks into a grin.

132 SAM'S POV - PHOTO

132

It shows a bearded man and a much younger Sam standing on the dock with a great catch of trout.

SAM
It's Professor Bell and...one of his students.

DANA
He's cute. My kind of guy. Nice eyes. The kind I always thought I could fall in love with.

SAM
The professor's or the student's?

Dana looks at the picture again as she puts it on the mantle. Suddenly, she feels incredibly depressed.

CONTINUED

132 CONTINUED

132

DANA

What difference does it make? I'm
not going to live long enough to
fall in love with either of them.

SAM

You're not going to die.

DANA

I'm going to die.

(tears)

I'm going to die and I've never even
been in love.

SAM

You were married.

DANA

Christopher wasn't love. If he was
we'd still be married.

(dreaming)

I want to love someone so much that
the thought of living without him is
too much to stand.

(beat)

I want to breathe him, have the
scent of him make me smile.

(beat)

I want to look into his eyes....

133 CLOSE ON DANA

133

She looks into Sam's eyes and feels the electricity she
felt on porch.

DANA

...and know I'm alive.

She can't hold back any longer. She opens her mouth and
they kiss.

134 WIDER

134

Silhouetted against the flames as they passionately kiss.

135 CLOSE ON DANA

135

They break and she lays her head on his shoulder. Sam
kisses her neck. Her eyes open slightly and despite the

CONTINUED

135 CONTINUED

135

passion of the moment focus on the matches lying on the mantle.

136 DANA'S POV - CLOSE ON THE MATCHBOOK

136

The water has slightly smeared the telephone number, but it is still quite legible.

137 BACK ON DANA

137

Her eyes widen and she pulls away. She looks at Sam in disbelief. He doesn't know what's going on.

SAM
What's wrong?

DANA
(backing away)
You.
(screams)
You!

138 FEATURE SAM

138

He starts forward, but Dana grabs the automatic from the table and holding it in both hands, aims it at his heart.

SAM
Dana!

DANA
You bastard!
(beat)
I'm going to kill you!

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

139 INT. SILVER LAKE CABIN - NIGHT

139

Sam stands facing Dana. She's still aiming the automatic at him with both hands.

■
Take it easy, Dana. You're acting a little hysterical.

DANA
That's because I am hysterical!

SAM
(edging toward her)
Why...do you want to shoot me?

DANA
One more step and I'll kill you!

OBSERVER'S VOICE
Not with the safety on.

140 ANOTHER ANGLE - INCLUDING AL

140

Smoking his cigar and standing to one side.

SAM
(to Al)
You sure?

DANA
Take another step and you'll find out!

OBSERVER
Trust me.

SAM
I guess I'll have to.

Sam steps forward and Dana pulls the trigger. The safety is on. When she realizes the trigger is frozen, Dana throws the pistol at Sam and bolts out the door.

141 EXT. SILVER LAKE CABIN - NIGHT

141

Dana flies off the porch and into the trees. Sam is on her heels until the ground bites into his bare feet. He pulls up short.

SAM

Dana!

She is gone. Sam gingerly hurries as fast as he can in his bare feet back into the cabin.

142 INT. SILVER LAKE CABIN - NIGHT

142

Al stands punching up data on Ziggy as Sam limps in.

OBSERVER

I can honestly say I've never had a woman try to shoot me for making a pass.

SAM

I didn't make a pass!

(beat)

Well, I sort of did...but it wasn't like that.

OBSERVER

(interested)

Like what?

Sam ignores him as he limps to the fireplace, wipes his feet and hurriedly puts on his still-damp socks and shoes.

SAM

(thinking)

Al, you said, I keep changing Dana's fate.

OBSERVER

Until either she or Nick is dead.

SAM

And she's killed in the cabin here at four....

OBSERVER

...eighteen.

(checks computer)

Nick shoots her at....

(gasps)

No, he doesn't! History's changed, again! Now he murders her near a bridge...in eight minutes!

CONTINUED

142 CONTINUED

142

SAM
(pulling on a sweater)
What happened to me...Peter, when Nick tried to hit Dana in New Orleans?

OBSERVER
Nothing.

SAM
And when Dana was killed in Baltimore?

OBSERVER
Peter wasn't touched.

Sam points to the open matchbook on the mantle. Al moves closer to read the number.

SAM
I found those matches in Peter's pocket. I'll bet the farm that's Nick's private number.
(exiting)
There's a bridge a half mile up the road. Is that the one where Dana's killed?

OBSERVER
Unless you stop it.

Sam is out the door. We hold on Al, who reads the number off the matchbook and punches it into the computer. It beeps and gives him the answer.

OBSERVER
It is Nick's number!
(looks up)
You dirty dog! You're working for Nick!

CUT TO

143 EXT. FOREST ROAD - NIGHT

143

Moonlight silhouettes the fir trees lining the road as Dana runs across a small wood bridge.

144 EXT. FOREST ROAD - NIGHT

144

Sam is sprinting up the same road in pursuit.

145 INT. MERCEDES - NIGHT

145

Andy drives slowly down the dirt road with the lights off. Nick is kneeling on the seat, the MAC-10 resting atop the windshield. He senses something.

NICK
Hit the lights.

Andy turns on the headlights.

146 EXT. FOREST ROAD - NIGHT

146

Dana is frozen for an instant by the headlights.

147 ON NICK

147

He smiles and fires a blast at her feet.

148 ON DANA'S LEGS

148

She screams as the dirt literally explodes around her feet.

149 EXT. FOREST ROAD - NIGHT

149

He flinches as the sound of automatic weapon fire and Dana's scream echoes through the forest.

SAM
Dana!

He takes off at a full-out run.

CUT TO

150 EXT. FOREST ROAD - NIGHT

150

She turns and runs back down the road toward the bridge.

151 INT. MERCEDES - NIGHT

151

Nick watches her with a smile.

ANDY
You go through all this and don't
kill her!

NICK
Not too quickly, brother.

CONTINUED

151 CONTINUED

151

He aims and squeezes off a very short burst.

152 ON DANA

152

She screams as a bullet tears through her upper arm.

153 BACK ON NICK

153

He turns back to Andy.

NICK

What would be the fun in that?

He gracefully leaps out of the car and starts walking down the road after Dana.

154 MOVING WITH DANA

154

Despite the wound, she is running fast. Almost to the bridge, she sees Sam running toward her and plunges into the dark forest.

155 MOVING WITH SAM

155

Seeing Dana cut into the woods, he leaves the road and angles through the pines after her.

156 MOVING WITH DANA

156

Panting, she staggers through the brush between the pine trees and passes Al.

OBSERVER

(calling out)

Over here, Sam.

157 EXT. FOREST ROAD BRIDGE - NIGHT

157

Nick, his eyes burning with the thrill of the hunt, follows the path Dana took into the trees. Andy stops the car and turns off the engine. He pulls a flashlight from the glove compartment and walks into the woods after Nick.

158 EXT. SILVER LAKE FOREST - NIGHT

158

Dana has found a trail running along the edge of a steep gorge. Through the trees we can see the lake shimmering in the distance. She's out of breath and bleeding badly as she staggers off the trail and leans against a pine. She begins to cry. Al is only a few steps behind her.

OBSERVER

(to himself)

Poor kid.

(yells)

Sam! Follow my voice. There's a trail that runs along the ridge.

159 MOVING WITH SAM

159

As he stumbles across the trail in the moonlight.

OBSERVER'S VOICE

(in the distance)

She's been hit, Sam. Not too bad unless she doesn't stop the bleeding.

(beat)

I think she's just about out of spunk, though. Not that I blame her.

(beat)

I know you can't answer me. So, I'll just keep talking until....

Following the sound of Al's voice, Sam finally spots the Observer ahead near the tree where Dana's resting.

OBSERVER

(seeing Sam)

...you find us.

160 ON DANA

160

She hasn't heard Al, of course, but she hears Sam's footsteps coming. She grabs a dead limb from the ground.

161 ON SAM

161

as he walks past Al.

OBSERVER

Poor kid is all tuckered out, Sam.

CONTINUED

161 CONTINUED

161

At that moment, Dana explodes from behind the tree and cracks Sam across the head with the log. He goes to his knees and she takes off down the trail.

OBSERVER

I'm beginning to see what you mean about her.

162 MOVING WITH NICK AND ANDY

162

They are edging through the forest, listening for any sounds that might direct them to Dana.

163 EXT. SILVER LAKE LOOKOUT - NIGHT - MATTE SHOT

163

Dana runs out of the forest and almost over the edge of the rocky outcrop forming the lookout. She stops just in time.

164 DANA'S POV - THE VIEW

164

It's breathtaking and lethal. If she takes one step more she'll drop hundreds of feet to the lake.

165 BACK ON DANA

165

She turns to go back and sees Sam running out of the forest. She screams.

166 EXT. SILVER LAKE FOREST - NIGHT

166

Nick and Andy have just found the trail. Hearing her scream, they move quickly up it toward the dying sound.

167 EXT. SILVER LAKE LOOKOUT - NIGHT

167

Al has joined Sam, who is slowly moving toward Dana.

DANA

One more step and I'll...jump!

(beat)

Oh, hell, that's what you want me to do!

SAM

Dana, I don't want you to die.

CONTINUED

167 CONTINUED

167

OBSERVER
Sam, they'll have heard that scream.

SAM
(turns to Al)
Go back down the trail and warn me
if they get close.

OBSERVER
Gotcha.

He turns and disappears into the forest.

168 CLOSER ON DANA AND SAM

168

Seeing him talk to someone who isn't there, she really
thinks he's over the edge.

DANA
You don't talk to yourself...you
talk to an imaginary playmate!

SAM
Dana....

DANA
Stay away from me!

She is teetering on the edge of the drop. Sam backs off,
putting his hands in the air.

SAM
Okay. Just relax. I'm not going to
come near you.

DANA
Oh, hell, just shoot me and get it
over with.

SAM
I'm not here to shoot you.

She gives a snorting laugh.

SAM
Pete might shoot you. Or turn you
over to Nick.
(beat)
But, I'm not Pete.

DANA
You're not Pete?

CONTINUED

168 CONTINUED

168

SAM
Not...really.

OBSERVER'S VOICE
Here they come, Sam!

SAM
My friend, the one you can't see,
just told me Nick is coming up the
trail.

(beat)
You have only one way to come out of
this alive. But you've got to trust
me.

(holds out his
hand)

Please.

169 CLOSE ON DANA

169

She is convinced Sam is insane, but wonders if in his
insanity he might be sincere.

170 CLOSE ON SAM

170

He moves slowly to her and takes her in his arms. She
tears up.

SAM
Shhhhh. It's going to be okay.
Just hang on to that. It's going to
be okay.

OBSERVER'S VOICE
Sam!
(softer)
They're here.

171 FEATURE NICK

171

Standing at the end of the path, the MAC-10 casually held
in one hand. Andy is beside him and Al a few feet to one
side.

172 ON SAM

172

He slowly turns to reveal he has his automatic to Dana's
head.

173 ON ALL

173

For a moment, all we hear is the breeze through the top of the pines, then....

NICK
Why'd you rabbit on me, Pete?

SAM
I didn't know it was you.

NICK
What?

SAM
The sun blinded me when you pulled up. I thought Richardson had put a tail on us. I tried to lose them.

ANDY
It makes sense, Nicky. If he really wanted to lose us, he'd have shut off the beacon.

NICK
He did.

[REDACTED]
(catching on)
No. She drove the truck into the lake.

DANA
(despite her fear)
I what!

Sam squeezes her arm in a warning to shut up.

174 ON THE OBSERVER

174

He knows what Sam must do.

OBSERVER
Sam, shoot him. While he's playing with you, shoot him.
(beat)
If Dana's gonna live, he's gotta die.

175 FEATURE NICK

175

He starts to move slowly toward Sam and Dana, but his eyes are only on her.

CONTINUED

175 CONTINUED

175

NICK
You know what I think, Pete. I
think she got to you.
(beat)
Did you get to him, Dana? Turn him
on?
(eyeing her body)
You turned me on. Had me screwing
half the women in Miami and
pretending they were you. I was
like some punk teenager in love.
(beat)
I didn't touch you! I gave you
respect!
(beat)
And all the time, what were you
doing? Huh?
(beat)
What were you doing?

OBSERVER
Sam, kill him! You gotta kill him!

176 ON NICK'S MAC-10 - SLOW MOTION

176

He raises it toward her stomach.

177 ON ALL THREE - SLOW MOTION

177

Sam tosses Dana aside and brings his gun around to fire. Nick opens up with MAC-10 even before he has the gun on Sam. The bullets streak between Sam and Dana. By the time the machine pistol is on Sam, the magazine empties, and Sam is firing. He bangs off three point blank rounds into Nick's chest.

178 ON NICK - SLOW MOTION

178

He staggers back, eyes wide in surprise and is dead before he hits the ground.

179 BACK ON SAM - SLOW MOTION

179

He's stunned.

180 ON AL

180

His mouth drops open.

181 ON DANA

181

Lying on the ground, staring at Nick's body.

182 FEATURE SAM

182

He snaps the pistol around to Andy.

183 ON ANDY

183

He doesn't even look at Sam. He kneels down and cradles his little brother in his arms.

ANDY

I told you, Nicky. I told you. Why

didn't you listen to me?

(looks up to Dana)

God didn't want her to die.

Andy reverently picks up Nicky's lifeless body and looks to Sam. Sam nods his silent agreement and Andy carries his brother back down the trail, vanishing in the darkness.

184 CLOSE ON SAM AND DANA

184

They watch for a beat and then he wraps an arm around her. She flinches from the pain in her shoulder.

SAM

I've got to stop that bleeding.

DANA

Bleeding?

She looks at her bloody arm and faints. As Sam and Al exchange a look, we....

CUT TO

185 INT. SILVER LAKE CABIN - DAY - CLOSE ON A CHARM

185

It's the Scales of Justice Dana won in grade school. We widen to reveal....

186 DANA AND SAM

186

They're seated on the couch and she's handing it to him.

DANA

I want you to have it.

CONTINUED

186 CONTINUED

186

SAM

Thank you.
(looks at it)
I wish I could take it with me.

DANA

Why can't you?

OBSERVER'S VOICE

Because he's probably going to leap
at any moment.

187 ANOTHER ANGLE

187

Sam glances up at Al, who's standing behind the couch with his cigar and computer.

SAM

Ah...I want to give you something,
too.

He hands her the automatic.

SAM

The safety's on. If you need to use it, just push that little button down until you see the red dot.

DANA

(after a beat)
You're crazy.

SAM

Then humor me. Keep me covered, as they say in the Westerns, until Richardson gets here.

OBSERVER

Which will be in fifty-six minutes.

DANA

What will he do to you?

SAM

See that I get what I deserve.

DANA

What you deserve is a medal.

CONTINUED

187 CONTINUED

187

OBSERVER
(reading the
computer)

What you get is eight to ten.

188 CLOSE ON SAM AND DANA

188

She leans in and kisses him. Sam kisses her back. She puts her arm around him with the gun hanging limply from her hand.

189 ON THE OBSERVER

189

He's got one eye on them and one eye on the changing history reading out on the computer.

OBSERVER
She testifies on your behalf which saves you from getting fifteen to twenty.

(beat)
Then, she goes to back to school
...law school! Passes the bar in
seventy-six and becomes a senior
partner in the firm of Hartford and
Hartford, making it Hartford,
Hartford and Bell.

He looks puzzled and punches a few more keys.

190 ON SAM AND DANA

190

It's a torrid kiss, but Sam manages to open an eye long enough to see a man.

OBSERVER
Sam! You're not going to believe this. She marries....

SAM
Professor Bell!

191 ON PROFESSOR BELL

191

Standing in the doorway with a box of groceries in his hands and a shocked look on his face.

OBSERVER
How did you know?

CONTINUED

191 CONTINUED

191

PROFESSOR BELL
What are you two doing in my cabin?

192 ON ALL

192

Sam excitedly jumps to his feet.

SAM
Professor. It works!

PROFESSOR BELL
Works?

SAM
Our string theory works! Don't you
know who I am? I'm Sam Beck....

The blue light envelopes him and he....

QUANTUM LEAPS

FADE OUT

END OF ACT FOUR